

DOCUMENT RESUME

ED 278 020

CS 210 218

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TITLE Synaesthetic Writing: A Six-Weeks Unit on Creative Writing.
INSTITUTION Pine Bluff School District 3, Ark.
SPONS AGENCY Arkansas State Dept. of Education, Little Rock.
PUB DATE 86
NOTE 64p.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Art Appreciation; *Creative Writing; High Schools; *Integrated Activities; *Music Appreciation; *Short Stories; Teaching Methods; Visual Stimuli; Writing Exercises; *Writing Instruction; Writing Processes; Writing Research

IDENTIFIERS *Synaesthetic Writing

ABSTRACT

Using music and the visual arts as stimuli in the teaching of short story writing, the six-week course described in this guide is designed to improve students' appreciation of elements common to these art forms and to increase their use of these elements in their creative writing. The guide points out that attitude surveys have shown that these stimuli increase students' interest and enjoyment in writing as well as the quality of their fiction writing. Specifically, course objectives listed include (1) the improvement of descriptive, narrative, and critical writing skills; (2) the production of simple art works, such as concrete expressions of abstract ideas; and (3) an increased appreciation of classical music and the visual arts. A day-by-day action plan calendar provides a brief overview of course activities. Weekly lesson plans, comprising the bulk of the guide, detail each day's activities using the following categories: objectives, procedures, materials, vocabulary terms, and evaluation. Handouts, tests, answer sheets, illustrations, and examples are included. A list of vocabulary terms pertaining to writing is provided, as are materials and resources to be used throughout the course. An attitude scale, an evaluation score sheet, student and teacher comments, and sample short stories are appended. (JD)

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SYNAESTHETIC

WRITING

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Pine Bluff High School
Pine Bluff, Arkansas

CS 210 218

SYNAESTHETIC WRITING

A Six-Weeks Unit

on

Creative Writing

Sponsored By The
Teacher Recognition Program
Arkansas Department of Education

Designed by
Mrs. Brenda Ball
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PINE BLUFF HIGH SCHOOL

1986

Table of Contents

	Page
Introduction	iii
Overview and General Objectives	1
Day by Day Action Plan	2
Lesson Plans, Week One	3
Lesson Plans, Week Two	12
Lesson Plans, Week Three	21
Lesson Plans, Week Four	26
Lesson Plans, Week Five	32
Lesson Plans, Week Six	37
Materials and Resources	43
Vocabulary Terms	44
Appendixes	
Attitude Scale	48
Evaluation Score Sheet	50
Student and Teacher Comments	51
Sample Short Stories - "Down Home Blues"	52
"Old Joe"	54

INTRODUCTION

The idea for this project developed from discussions in the lounge when we both were teachers in the same building. We decided to try out our idea and submitted a proposal to the Teacher Recognition Program in 1985. Our proposal was funded, but before we could teach the unit, one of us was promoted to assistant principal. The original concept then had to be adapted. Instead of combining our respective classes, only one teacher's classes were used to form both the experimental and the control groups. The assistant principal, who was a former art and humanities teacher, could not be in the classroom as before. Consequently, we wrote detailed lesson plans for each day. These lesson plans form the nucleus of this textbook.

The title, Synaesthetic Writing, was chosen because works of art and music produced perceptions in different students in different ways and were harmonized into a different art form--that of short story writing. The main objective was to improve student awareness and appreciation of the elements common to art forms and to increase the use of these elements in creative writing. Other objectives included the improvement of descriptive, narrative, and critical writing skills; the production of simple art works as concrete expressions of abstract ideas; increased usage of the vocabulary of art and music; and the increased appreciation of classical music and the visual arts.

Two Writing Lab classes formed the Experimental Group (Group I) and two other classes were the Control Group (Group II). Group I included thirty-six students and Group II included thirty-nine students. All students were seniors in their last semester of class work. The groups were alike in their attitude toward art and music according to an attitude scale given previously to instruction (see Appendix). The students in Group II, however, had a higher grade point average than did the students in Group I.

Art reproductions and music tapes were purchased with the grant money as well as art supplies and instructional materials. Art subjects included landscapes, portraits, genre paintings, and narrative paintings. Few were abstract; most were expressionistic or realistic. Care was taken to provide paintings of different ethnic subjects. Criteria for selection included the ability of the painting to evoke emotion and stir the imagination, interests of the students, and artistic importance. Musical selections were chosen in the same way as well as for their relation to the elements of art and literature, such as mood, theme, and perspective. No popular or rock music was used.

All the students in both groups were taught via the Arkansas Writing Project. The time of the unit in both groups was also the same. The only difference between the instruction was the use of the visual arts and music as stimuli for creative and critical writing with the Experimental Group. This group also received instruction and practice in designing art compositions and in portraiture. The Control Group had

no instruction in music and art appreciation, did not listen to the music or view the art. The Control Group therefore had more time for class discussion and practice of various short story concepts.

Each student in the Experimental Group and the Control Group turned in short stories and other assignments on time. Students in the Experimental Group seemed more interested and were more highly motivated than students in the Control Group, who were evidently afflicted with "senioritis" as the last nine-week grading period progressed. This was borne out by the fact that the post-attitude scales showed an increase of interest in the Experimental Group and a decrease of interest in the Control Group.

All short stories were typed, assigned a code number, and distributed to readers. Three readers read and evaluated each short story: the writing teacher, a member of the community, and an English teacher. These three scores were averaged for an overall score. By having three readers for each story, experimenter bias was eliminated, and allowances were made for the inexperience of the community readers. The short story averages were compared statistically, and results indicated that short stories from the Experimental Group were of significantly higher quality than those of the Control Group in spite of the fact that the grade point average of the Control Group was higher than that of the Experimental Group.

We felt that the project increased the enjoyment and interest of the students involved and greatly increased the quality of fiction writing because students had a starting point for their stories, and because they understood better the elements of good writing. Writing from an art reproduction forced students into a consistent point of view and also forced them to begin in the middle of the story rather than at the beginning. This project could be replicated in any English teacher's classroom with or without the help of an art teacher. The lesson plans which follow in this booklet are detailed enough to be used by any conscientious English teacher. Art teachers will also be interested in this project since it demonstrates the fact that integrating art into other subject areas enhances learning and motivation. We have included a list of vocabulary terms and a list of materials and resources that will be beneficial to anyone contemplating replication. In addition, a video tape showing actual lessons is available upon request and receipt of a blank cassette. We hope that you will use the material in this textbook.

Mrs. Brenda Ball, English
Dr. Mary Ann Stafford,
Assistant Principal
Pine Bluff High School

SYNAESTHETIC WRITING

"The harmony of perception of differing impulses produced by a work of art."

Overview:

This unit represents a different approach to the teaching of short story writing since first of all, it incorporates music and the visual arts as stimuli for creative writing and second, because students wrote the stories first and then learned how to analyze them and re-write them. The writing teacher had noticed that other methods in which the student learned the elements of the short story and then tried to include them in his own writing were seldom successful. Instead, these students began writing on the first day and then continuously revised and rewrote during the course of the unit.

Two classes composed the experimental group and two other classes composed the control group. Attitude scales were given to both groups both before and after the unit. These data were analyzed as to significant differences between groups and between the pre and post-tests.

GENERAL OBJECTIVES:

The learner will demonstrate a perception of the elements common to all art forms such as unity, conflict, rhythm, tone, and mood.

The learner will increase descriptive, narrative, and critical writing skills through an exposure to the visual arts and music.

The learner will increase his usage of vocabulary terms of art and music.

The learner will criticize and evaluate works of art and music.

The learner will produce simple art works as concrete expressions of abstract ideas.

The learner will gain a greater appreciation of the visual arts and "classical" music.

DAY BY DAY ACTION PLAN

	Monday	Tuesday	Wednesday	Thursday	Friday
Week 1	Introduce unit and objectives. Discuss theme and unity. Freewrite on artwork using musical background	Discuss theme and unity in music. Read "Appointment in Samarra" and point out theme in fiction.	Share writing in small groups. Revise for theme and unity. Define mood and tone.	Discuss mood and tone in art. Introduce elements and principles of design.	Explain the elements of music. Point out mood of selected compositions. Exercise for homework
Week 2	Freewrite in a happy mood using art works and classical music. Read excerpts of fiction. List ways of showing mood. Exercise.	Share two mood compositions in small groups. Brainstorm better solutions.	Paint a pastel composition using the elements and principles of design.	Discuss setting and perspective in visual art. Write paragraph from artwork on setting.	Test on art and music terms. Listen to tone poem for setting in music.
Week 3	Short stories (rough drafts) due. Share and discuss writing as to theme, mood, and setting.	Add details to house drawing to create setting and mood. Write paragraph describing the setting.	Read and analyze short story for setting, mood, tone, and point of view. Rewrite story for setting.	Read excerpts showing different points of view. Change point of view of a well-known story.	Share writing in small groups. Rewrite Select point of view for short story.
Week 4	Discuss point of view Use art reproductions Students write in different points of view from the same painting. Share.	Read some of sketches looking for kinds of characterization. Discuss portraits for characterization. Contour drawing.	Learn basic facial proportions by drawing after the teacher.	Draw a portrait from a model.	Listen to a portrait in music. Describe classmate in detail. Add characterization to short story.
Week 5	Paint a portrait in charcoal or pastels from live model depicting character from literature.	Identify direct and indirect characterization from short stories. Add to short story.	Discussion of plot using art reproductions for conflict. Take the protagonist through all stages of plot development.	Exercises on plot development. Discussion of <u>The Prodigal Son</u> for plot.	Sharing in groups. Rewrite stories for plot development.
Week 6	Share revisions. Discuss dialogue, flashback, irony, symbolism, parallelism	Exercises on dialogue. Write dialogue into short stories.	Critique short stories in small groups. Revise and edit:	Rewrite and edit short stories.	Critical analysis of art reproduction.

WEEK ONE: SYNAESTHETIC WRITING

Day 1 - OBJECTIVES

The learner will understand the basic purpose of the unit: to write at least one short story based on a work of art.

The learner will discuss paintings as story-telling devices and the meaning of theme and unity in art.

The learner will free-write using music and art as an inspiration.

The learner will keep a notebook for vocabulary terms and concepts.

PROCEDURES:

Introduce the unit and the objectives. Give the assignment for the unit. At least one short story will be written and will be revised continuously during the unit. The first draft will be due in two weeks.

Display three paintings, all with the theme of loneliness or sadness. Explain that some paintings tell a story---others do not (non-representational). We will be concerned only with the ones that tell a story or that can be interpreted freely by the viewer (expressionistic or surrealistic).

Discuss the paintings as to theme. What are the paintings about? What is happening in each? How many different ideas are in each painting (unity)? Is there anything in any one of these that does not relate to the theme? We call this "singleness of effect" in fiction-- in art it is called "unity" meaning one idea--all elements are harmonized into one central idea or theme.

Students should make a learning log such as the following diagram to keep terms straight.

Which painting has the most meaning for you? Why? Do you like this picture or does it disturb you? What is there in this painting that affects you deeply? Could be a memory--something that happened to you or to someone you know.

Free-write using one of the paintings as a stimulus. Play music with a similar mood as a background for the writing.

At the end of the period, summarize by explaining that art and fiction have a lot in common. The artist in both cases has a theme, or idea, and he must use his skills to achieve his particular purpose. What was the purpose of the artist in each of the three paintings? How is purpose related to theme?

LEARNING LOG:

	ART	MUSIC	SHORT STORY
THEME			
UNITY			

MATERIALS:

Reproductions: The Tragedy, Picasso
 The Poor Fisherman, Gauguin
 Chambered Nautilus, Wyeth

Music: Rachmaninoff - Concerto No. 2 in C Minor for Piano and
 Orchestra II movement - Adagio sostenuto (11 min.)
 Vocalise, Op. 34, No. 14 (6 min.)
 18th Variation from Rhapsody on a Theme of
 Paganini (2:35 min.)

VOCABULARY TERMS: unity, theme

EVALUATION: Analysis of discussion
 Free-writing for nuclei of good fiction.

WEEK ONE: SYNAESTHETIC WRITING

Day 2: OBJECTIVES

The learner will recognize theme in music, art, and fiction.

The learner will understand how unity is related to theme in music.

PROCEDURES:

Review the concepts of theme and unity in the visual arts.

Elicit a theme statement on each of the three paintings from yesterday.

What is meant by theme in music? It is the melody. Listen again to the 18th Variation by Rachmaninoff. How does the melody, or theme, help to give unity to the selection?

Give definition of the term, melody. Notice that Rachmaninoff borrowed his theme from Paganini. If he had not given credit, it would be plagiarism. Artists borrow from other artists, too, but are always careful to give credit.

Can music have more than one theme? Yes, in long compositions. How is unity achieved? By repeating and varying and interweaving several themes. There is usually one major theme and several minor themes.

Sometimes the word "subject" is used for theme in both music and art.

Does music have to have a theme? How essential is melody? Does all popular music have melody?

Start listening for themes in the music you hear every day. Learn to recognize major and minor themes.

Do we have unity in fiction, too? Read "Appointment in Samarra" and discuss unity of action - singleness of effect. Discuss the theme of the short parable. Define the short story.

Summarize.

Homework assignment: Read over the free-writing from yesterday. Determine your theme. Decide how you can improve on its unity. Bring to class tomorrow.

VOCABULARY TERMS: MELODY, MAJOR AND MINOR THEMES, SUBJECT, SINGLENES OF EFFECT.

WEEK ONE: SYNAESTHETIC WRITING

Day 3: OBJECTIVE

The learner will point out theme and unity in his own writing and in that of others .

PROCEDURES:

Review the concepts of theme and unity in music and art.

Divide students into small groups for sharing. Read some of the free-writing. Discuss theme and unity. Which sketches come the closest to the artist's theme or purpose? Which ones were unified? Which ones achieved a mood, or feeling? How?

Define mood as the emotional element in the writing.

Define tone as the author's attitude toward his subject.

Students revise their writing for better theme and unity.

Summarize.

VOCABULARY TERMS: mood, tone

MATERIALS:

Students' own writing
Music from day before.

EVALUATION:

Student writing
Student discussion and critiques

WEEK ONE: SYNAESTHETIC WRITING

Day 4: OBJECTIVES

The learner will recognize mood in art and tell how the artist was able to achieve it.

The learner will see the similarities between mood and tone in fiction and mood and tone in art.

PROCEDURES:

Review definitions of mood and tone. Paintings usually have mood--the tone is very seldom different.

Show the difference - Sunny Side of the Street.
How do you know the artist is being satirical?

Experiment with different types of lines and names of color. Introduce the elements of design and discuss the use of line, shape, color, space, and texture for mood. Use paintings as examples.

Compare moods of two different paintings--what is different about the use of the elements? What element is the most important? the least?

Introduce the principles of design. Compare two paintings--what principle seems the most important? the least?

Have students write down moods of several paintings and discuss how the artist achieved each mood. Write as fully as you have time for. Turn in the papers.

Summarize.

MATERIALS:

The Tragedy, Picasso
After School, Stevenson
Sunny Street, Evergood
Mrs. Kuerner, Wyeth
Christina's World, Wyeth
Chambered Nautilus, Wyeth
Harmony in Red, Matisse

EVALUATION:

Answers to questions, both written and oral

WEEK ONE: SYNAESTHETIC WRITING

Day 5: OBJECTIVES

The learner will recognize mood in music and distinguish how the composer achieved this mood through the elements of music.

The learner will complete an anachrostatic puzzle using some of the art and music terms.

PROCEDURES:

Briefly review the elements and principles of design.

Do any of these terms relate to music? Which ones? Contrast, balance, rhythm should be mentioned.

Explain the ELEMENTS OF MUSIC:

Rhythm: movement with a regular repetition of beats. Beat is a pulsation. Meter is the measured unit of beats. Tempo is the speed. Rhythm is the first element--it came before melody when man learned how to clap his hands and stomp his feet. Rhythm can be very simple or very complex, with many different rhythms playing at the same time. (polyrhythm).

Would sad songs be fast or slow? happy songs?
The rhythm can vary greatly in a composition, too.

Melody: We've discussed this already and received a definition. The theme can be varied, developed, added to. Consists of ups and downs of notes (pitch), and are based on either major or minor scales. Demonstrate the difference. Major scales are a series of 7 tones in this order: two whole tones followed by a half tone, plus three whole tones followed by a half tone. A minor scale lowers the third and fifth tones and makes a mournful song. Major scales are happier, minor scales are sadder. Experiment with "Jingle Bells". Change from major to minor and slow it down.

Modern composers aren't limited to these kinds of scales.

Harmony: Simultaneous sounding of tones together. Consonance (restful) and dissonance (restless).

Texture: Refers to the use of melodies in a composition. Monophony, Homophony, Antiphony, Polyphony. If composing a sad song, which would you use?

Tone Color: This is the quality of the musical instrument. Timbre.

Discuss balance, harmony, contrast, accent, syncopation in music. Relate to certain aspects of art.

Play musical examples and point out the mood; which element makes it effective? Discuss texture, tone color, rhythm, etc. Point out use of minor and major scales.

Summarize. Pass out exercises to complete for homework.

MATERIALS:

Grieg, Two Elegiac Melodies, Op. 34: "Heart Wounds"

Copland, Fanfare for the Common Man

"Hoe-Down" from Rodeo

VOCABULARY TERMS: rhythm, beat, meter, tempo, melody, pitch, minor and major scales, harmony, consonance, dissonance, texture, monophony, homophony, antiphony, polyphony, tone color, timbre, contrast, accent, syncopation.

EVALUATION:

Answers to class questions.

Grade puzzles.

ANACROSTIC PUZZLE

Name _____

Directions: Write the terms that fit the following definitions in the blanks below. Then take the numbered letters and fit them into the solution below. It will be a quotation by Robert Browning.

- | | | |
|---|----|-------|
| 1. the speed of music | 11 | 31 |
| 2. the place that the artist wants you to look the most--emphasis | 32 | 21 29 |
| 3. a kind of scale that makes music sad | 35 | 2 |
| 4. distance in a painting | 22 | 18 |
| 5. the attitude of the writer or artist | 41 | 14 |
| 6. the emotional content | 28 | |
| 7. one of the warm colors | | 13 |
| 8. one of the cool colors | 25 | 27 |
| 9. means movement in art and music | 39 | 3 |
| 10. high and low notes | 8 | |
| 11. another word for tone color | 24 | 5 |
| 12. one of the most effect elements for giving emotion in art | | 4 |
| 13. stability | 7 | 26 |
| 14. one idea | | 15 |
| 15. stresses in music | 33 | 36 43 |
| 16. the meaning or subject | | 42 16 |
| 17. simultaneous sounding of tones | | 1 |
| 18. the surface impression in art | | 6 |
| 19. many melodies weaving together | | 36 |
| 20. the trumpet is one of these | 38 | 40 |
| | 20 | 12 |
| | | 9 |
| | | 23 30 |
-
- | | | | | | | | |
|----|----|----|----|---|----|---|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 |
| 30 | 31 | 32 | 33 | K | 34 | G | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | | | | | | | | | | | | | |

ANACROSTIC PUZZLE

Name KEY

Directions: Write the terms that fit the following definitions in the blanks below. Then take the numbered letters and fit them into the solution below. It will be a quotation by Robert Browning.

- the speed of music
- the place that the artist wants you to look the most--emphasis
- a kind of scale that makes music sad
- distance in a painting
- the attitude of the writer or artist
- the emotional content
- one of the warm colors
- one of the cool colors
- means movement in art and music
- high and low notes
- another word for tone color
- one of the most effect elements for giving emotion in art
- stability
- one idea
- stresses in music
- the meaning or subject
- simultaneous sounding of tones
- the surface impression in art
- many melodies weaving together
- the trumpet is one of these

11 31
T E M P O

32 21 29
C E N T E R O F
I N T E R E S T

35
M I N O R

22 18
S P A C E

41 14
T O N E

28
M O O D

13
R E D

25 27
B L U E

39 3
R H Y T H M

8
P L I C H

24 5
T I M B R E

4
C O L O R

7 26
B A L A N C E

15 19
U N I T Y

33 36 43
A C C E N T S

42 16
T H E M E

1 6 36
H A R M O N Y

38 40
T E X T U R E

20 12 9
P O L Y P H O N Y

23 30
B R A S S

A R T R E M A I N S T H E O N E W A Y P O S S I B L E O F
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29
S P E A K I N G T R U T H S.
30 31 32 33 34 35 36 37 38 39 40 41 42 43

WEEK TWO: SYNAESTHETIC WRITING

Day 1 - OBJECTIVES:

The learner will free-write using music and art as an inspiration.

The learner will recognize mood in fiction and ways in which the writer achieved that mood.

PROCEDURES:

Briefly review the accomplishments of the first week. Summarize the elements of music and art and their relation to mood.

Display art reproductions of a happier mood. Have the students free-write on one of these reproductions after short brainstorming session. Play music related to the mood of the paintings.

How does the writer achieve mood? Read excerpts from several works of fiction. Discuss. List the ways in which the writers were able to achieve mood.

For practice, have students complete the exercises in Writing Creatively p. 428-432.

Summarize.

VOCABULARY TERMS: parallel structure, contrast, philosophizing, semantics
rhythmical structure, suggestiveness. diction, figurative language,
sense impressions - taste, sound, color, smell, etc.

MATERIALS:

Writing Creatively (Amsco School Publications) pp. 428-432.

Excerpts from "Fall of the House of Usher," Edgar Allan Poe

The Scarlet Letter, Nathaniel Hawthorne

"The Possibility of Evil," Shirley Jackson

Appalachian Spring, Copland

"The Noonday," Homer

"After School," Stevenson

"Banjo Lesson," Tanner

EVALUATION:

Student free-writing

Grades on practice sheets

WEEK TWO: SYNAESTHETIC WRITING

DAY 2: OBJECTIVES

The learner will choose one of his free-writing episodes as the basis for his short story after class sharing and discussion.

The learner will increase his creative and critical thinking skills through brainstorming and discussion.

PROCEDURES:

Put students into small groups. Have them read both sketches--the one with a happy mood and the one with an unhappy mood. Decide which one is best as the nucleus of the assigned short story. Discuss what could make it better.

Find out which reproductions have been chosen. Brainstorm possible plots-- settings- characterizations. What kinds of descriptive words would help? Explore some "what if" situations.

Remind students that the short stories will be due in rough draft form next Monday. This short story will be continually revised and edited from this point forward.

MATERIALS:

Student writing
Art reproductions used before.

EVALUATION:

Is each student participating during small group discussions? Is he offering constructive criticism?

Do responses indicate that the student is using creative and critical thinking skills of synthesis and evaluation?

WEEK TWO: SYNAESTHETIC WRITING

Day 3: OBJECTIVES:

The learner will experience directly achieving a mood in art through the use of line, shape, color, texture, and space.

The learner will compare and critique artwork --his own and that of other students.

PROCEDURES:

Show students examples and slides of art work (non-representational) that expresses a mood. Discuss what elements or principles do the most for achieving that mood.

Students are to choose a certain mood from this list: loneliness, serenity, patriotism, excitement, or nostalgia.

Each student must choose colors, line, shapes, and textures, and decide on shallow or deep space to depict their mood using only these elements (no recognizable shapes). Call attention to the use of the principles.

Demonstrate how to use the pastels for broad strokes, dots, textured cross-hatching, or layering. Students paint a pastel abstract of the mood.

Students should label their compositions as to mood. When all are completed, several are displayed and the mood is discussed. What elements and principles are used to convey the mood, and what would have made certain paintings better?

How can color, texture, other sense words be used to convey mood in a story? Try to incorporate mood words of color, shape, texture, etc. into your short story rough draft.

MATERIALS:

Pastels, pastel paper, fixative spray, drawing boards, tape.
Slides and examples of non-representational mood paintings.

EVALUATION:

Paintings are assessed on the following:

1. Does the painting express the selected mood?
2. Does the painting use line, color, texture, shape, and space?
3. Does the painting use balance, unity, rhythm, emphasis, and contrast?
4. Did the student follow directions?
5. Did the student use his time wisely?

WEEK TWO: SYNAESTHETIC WRITING

Day 4: OBJECTIVES:

The learner will define setting, perspective, and detail as they apply to visual art and will analyze three paintings for each.

The learner will describe in writing the setting of one reproduction with as much detail as possible.

PROCEDURES:

Discuss the term "setting." What is the setting of each painting on display? What does the setting tell you about the character or situation? What can setting do for your short story? Why not leave background plain?

Look at two landscape paintings. Setting usually is composed of three areas: foreground, middleground, and background. What is in each? Where is the focal point, or center of interest? How does the artist lead you to this point?

We've talked about space before. Includes shallow and depth of space. All paintings do not show great depth, but those that do make use of perspective. (definition). Two types of perspective: aerial and linear. We are most concerned with aerial. Discuss "The Noonning," and "After School."

Explain the artist's use of aerial perspective to show great depth. The details, bright colors, darker areas are closer to the viewer. In the distance everything fades away. Can this be done in a short story? How?

If a painting contains a human, the human is usually the focal point. How can the artist control this if the subject of the painting is a landscape? Display "View of Toledo," by El Greco as an example. In a short story, could the setting ever be more important than the characters?

In a well-written paragraph, describe the setting of "Boy With Tire." If you have time, add some suggestions as to the personality of the boy as well. Use as much detail as possible. Can you improve your setting of your short story?

VOCABULARY TERMS: perspective, setting, detail, aerial and linear perspective foreground, middleground, background.

MATERIALS:

Reproductions, "Boy With Tire," Lee-Smith
"The Noonning," Homer
"Notch of the White Mountain," Cole
"Wivenhoe Park," Constable
"View of Toledo," El Greco

EVALUATION: Student paragraphs are examined for use of detail in the setting.

WEEK TWO: SYNAESTHETIC WRITING

Day 5: OBJECTIVES:

The learner will demonstrate knowledge and comprehension of vocabulary terms by passing an objective test.

The learner will understand the term "tone poem" and listen to a musical composition which contains setting and perspective.

PROCEDURE:

Students take test on terms.

Define "tone poem". Listen to "Pines of Rome" by Ottorino Respighi for an example of the tone poem that illustrates scenes of ancient Roman life.

Students interpret the scene and setting and tell how the composer achieved his effects (tone color, loud and soft contrasts, polyrhythm). What is the time of day in each portion of the Pines? How do you know?

MATERIALS:

Teacher-made test.

Recording: "Pines of Rome," by Ottorino Respighi

EVALUATION:

Grades on vocabulary test.

Class discussion of recording.

NAME _____

VOCABULARY TEST: SYNAESTHETIC WRITING

DIRECTIONS: CHOOSE FROM THE LIST OF VOCABULARY TERMS THOSE NEEDED TO COMPLETE THIS PUZZLE. WRITE THE TERMS IN THE SPACES BESIDE THE DEFINITIONS. WHEN YOU HAVE FINISHED, YOUR BOXED-IN LETTERS SHOULD FORM A FAMILIAR PHRASE. BE SURE TO PRINT ONE LETTER PER SPACE. SOME WORDS WILL NOT BE USED.

TERMS: METER, BEAT, COLOR, SHAPE, RHYTHM, SYNCOPATION, MAJOR/MINOR SCALES, SUGGESTIVENESS, DICTION, SEMANTICS, PHILOSOPHIZING, THEME, MOOD, TONE, AERIAL/LINEAR PERSPECTIVE, BALANCE, HARMONY, TIMBRE, WARM/COOL COLORS, SETTING, ANTIPHONY, HOMOPHONY, CONTRAST, LINE, SPACE

- | | | | |
|---|-----|--|-------|
| 1. area enclosed by line that meets itself | 1. | | ----- |
| 2. stress between the regular beats in music | 2. | | ----- |
| 3. musical scale that gives a sad sound | 3. | | ----- |
| 4. perspective which uses atmospheric effects of nature | 4. | | ----- |
| 5. the subject of a painting; melody in music; glimpse of life as life really is in writing | 5. | | ----- |
| 6. word meanings | 6. | | ----- |
| 7. the pulsation in music | 7. | | ----- |
| 8. an author's moralizing or expressing his opinion | 8. | | ----- |
| 9. stability in art | 9. | | ----- |
| 10. tone color; sound quality of musical instruments | 10. | | ----- |
| 11. path a dot makes in art | 11. | | ----- |
| 12. the choice of words to express ideas in writing or speaking | 12. | | ----- |
| 13. colors such as red and orange | 13. | | ----- |
| 14. eye movement in art, movement with a regular repetition of beats in music, flow of words in writing | 14. | | ----- |
| 15. two melodies in question-answer form | 15. | | ----- |
| 16. an author's attitude toward his work | 16. | | ----- |
| 17. one idea in art; singleness of effect in writing | 17. | | ----- |
| 18. in art, the foreground, middleground and background | 18. | | ----- |
| 19. subtle hints from an author as to mood, for example | 19. | | ----- |

KEY TO VOCABULARY TEST

	S	H	A	P	E		1.
	S	Y	N	O	C	O	2.
M	I	N	O	R			3.
	A	E	R	I	A	L	4.
T	H	E	M	E			5.
	S	E	M	A	N	T	6.
B	E	A	T				7.
P	H	I	L	O	S	O	8.
	B	A	L	A	N	C	9.
							10.
							11.
D	I	C	T	I	O	N	12.
							13.
							14.
A	N	T	I	P	H	O	15.
							16.
							17.
S	E	T	T	I	N	G	18.
							19.

DIRECTIONS: Locate vocabulary terms for art, music and fiction in the search-a-word below. Some read left to right, others diagonally, others top to bottom. Use these words to fill in the blanks below the diagram.

A T D I S S O N A N C E O T
M E T A P O N U V W O P O E
B X M B I X R U T E L A P M
Q T E C T Y K L M N X B N P
X U T A C O N T R A S T P O
W R E C H A R M O N Y V R T
M E R C E C Q E I T R U E W
X C V E B M N T M L O I U P
Q R T N U R P T M N T I Y O
V C E T B K L H L K R U R E
W R T S M V B U A S T I O P
G C O L O R H I L S K B V C
S X Z A O B N M O E I D S J
J K L O D E R W Q U F S D J

20. measured units of beats in music _____
21. stress; includes focal point or center of interest in art _____
22. simultaneous sounding of tones together in music _____
23. emotional content of music, art or writing _____
24. strong differences; also known as variety in art _____
25. surface impression in art; the way melodies are handled in a musical composition

26. speed in music _____ 27. restless sounds in music; discord _____
28. high or low tones _____ 29. stress on certain beats in music _____
30. sensation caused by light _____

KEY

DIRECTIONS: Locate vocabulary terms for art, music and fiction in the search-a-word below. Some read left to right, others diagonally, others top to bottom. Use these words to fill in the blanks below the diagram.

A T D I S S O N A N C E O T
M E T A P O N U V W O P O E
B X M B I X R U T E L A P M
Q T E C T Y K L M N X B N P
X U T A C O N T R A S T P O
W R E C H A R M O N Y V R T
M E R C E C Q E I T R U E W
X C V E B M N T M L O I U P
Q R T N U R F T M N T I Y O
V C E T B K L H L K R U R E
W R T S M V B U A S T I O P
G C O L O R H I L S K B V C
S X Z A O B N M O E I D S J
J K L O D E R W Q U F S D J

20. measured units of beats in music METER
21. stress; includes focal point or center of interest in art EMPHASIS
22. simultaneous sounding of tones together in music HARMONY
23. emotional content of music, art or writing MOOD
24. strong differences; also known as variety in art CONTRAST
25. surface impression in art; the way melodies are handled in a musical composition
TEXTURE
26. speed in music TEMPO
27. restless sounds in music; discord DISSONANCE
28. high or low tones PITCH
29. stress on certain beats in music ACCENT
30. sensation caused by light COLOR

WEEK THREE: SYNAESTHETIC WRITING

Day 1: OBJECTIVES

The learner will analyze classmates' writing for theme, mood, and setting.

PROCEDURES:

Students are placed into small groups. They share their rough drafts and discuss each other's use of theme, mood, and setting. The process of re-writing is begun.

MATERIALS:

Student writing.

EVALUATION:

Small group discussions.
Student writing.

WEEK THREE: SYNAESTHETIC WRITING

Day 2: OBJECTIVES

The learner will add setting and detail to a drawing to enhance its effect and will then write a paragraph describing this setting.

PROCEDURE:

Transparencies are used to add detail to a drawing of a house with a garbage can. Setting and details are added step by step. A character is also introduced into this setting. Students then reverse the mood by drawing in their own details and a character. They write a paragraph or two describing this new setting. Look for contrasts and comparisons.

MATERIALS:

Overhead projector and transparencies.
Writing Creatively, (Amsco School Publications) pp. 165-169.

EVALUATION:

Student drawings and paragraphs.
Class discussion.

WEEK THREE: SYNAESTHETIC WRITING

Day 3: OBJECTIVES

The learner will read the short story, "The Whistle," by Eudora Welty and analyze it for setting, mood, tone, and point of view.

The learner will discuss student writing for use of setting, mood, and tone.

PROCEDURES:

Distribute copies of "The Whistle," and read to the class.

Discuss how the writer used background, middleground, and foreground to lead the reader into the story. For what purpose is flashback used in this story? What is the mood? How did the action of the characters, the diction, the setting, figurative language, suggestiveness, sight and sound words all contribute to the "helplessness" of the situation?

Give a statement of theme. How important is setting in this story?

Do you know farmers facing this same kind of helplessness? Did Welty succeed in her purpose?

Read some of earlier paragraphs on setting and analyze.

MATERIALS:

Student writing

"The Whistle," by Eudora Welty. Reprinted from her volume A CURTAIN OF GREEN AND OTHER STORIES by permission of Harcourt Brace Jovanovich, Inc.

EVALUATION:

Class discussion.

WEEK THREE: SYNAESTHETIC WRITING

Day 4: OBJECTIVES

The learner will recognize several methods of point of view: first person observer, third person omniscient, first person naive.(primary).

The learner will rewrite a familiar story in a point of view other than the one commonly presented.

PROCEDURES:

Read excerpts from several stories as examples of differing kinds of point of view. Discuss why this particular point of view is best for each story.

Define each type of point of view.

Read examples of various points of view from one of Aesop's Fables. Have students point out the point of view used in each, and what words gave them the clue.

Give another fable or fairy tale that all are familiar with and have students take turns repeating the story in a different point of view. ("Little Red Riding Hood")

Homework assignment: Students must write the story in first person primary as the wolf.

MATERIALS:

A Student's Guide to Creative Writing, Naomi Long Madgett, pp. 30-34.

Huck Finn, Mark Twain

"The Birthday Party," Katherine Brush

"A Man Who Had No Eyes"

EVALUATION:

Class discussion.

Homework assignment.

WEEK THREE: SYNAESTHETIC WRITING

Day 5: OBJECTIVES

The learner will rewrite short stories and paragraphs using better techniques of setting and point of view.

PROCEDURES:

Students will be given time to rewrite short stories and paragraphs after small group discussions of their work. Setting, point of view, and flashback can be added to their activities.

MATERIALS:

Student writing

EVALUATION:

Class discussion and use of time on rewriting chores.

WEEK FOUR: SYNAESTHETIC WRITING

Day 1: OBJECTIVES

The learner will explain how point of view adds to the success of a painting or a short story.

The learner will write a short composition narrating a story from an art reproduction in one of three different points of view.

PROCEDURE:

Review how point of view adds to the effect of a short story, as in "The Whistle."

Point of view in art is the way the viewer is involved in the painting. Can you be directly involved in some paintings? Point out paintings in the room that are subjective and those that are objective. Which ones merely report the facts?

Compare "After School," "Girl With Her Duenia," "The Cafe," "Christina's World," "The Tragedy." Notice in some of the paintings, that the main character is looking directly at the viewer. Does that tend to draw you into the picture? What would have been the effect if this character or characters had not been looking at you? In other subjective paintings, how does the artist involve the viewer?

Display "The Cafe." Have students choose numbers from a box. Those with the number "1" must write a short sketch using this painting in first person main character point of view. Those with the number "2" must write a sketch using first person observer point of view. Those with the number "3" must use the third person omniscient point of view. Be sure to label papers with correct numbers for point of view.

Stop students about ten minutes from the end of the period. Share some of the papers for examples of how the stories would differ according to different points of view. Complete your sketch for homework and turn in tomorrow for a grade.

MATERIALS:

Student writing
Reproductions as mentioned above

EVALUATION:

Student writing
Class discussion

WEEK FOUR: SYNAESTHETIC WRITING

Day 2: OBJECTIVES

The learner will discuss the personality of different characters in paintings simply from the way the artist has depicted the character.

The learner will experience contour drawing as a method of concentrating on what he is seeing.

PROCEDURES:

Point out that characterization is a very important element of the short story. The main character in a short story (the protagonist) can not be developed over a long period of time as in a novel. Writers use two methods: direct and indirect characterization.

Read some of the sketches from the day before. Discuss in terms of direct and/or indirect characterization. Tell students that they must learn to look carefully at a person to describe him in either method. Ask if the first person main character point of view will be basically direct or indirect characterization. How could this limitation add to effect?

Display portraits. An artist can often reveal more character than the photographer. Ask what clues the artist gives to the inner character. What about outer character? Discuss age, social status, wealth, religion or values, weaknesses or strength? What about clothes, hair style, posture? How is he unique? or is he? Discuss contrast and use of color to establish character in a painting.

Tell students that we will be spending a few days learning how to do portraits with charcoal and pastel and that while we do not expect them to be skilled, we do expect them to express character. Also tell them they should start noticing what makes people unique and what makes them similar. This should aid in their own characterization of their protagonist.

As an exercise in seeing, have students try contour drawing. Contour drawing is looking at the person you are drawing and never looking at the paper while you are drawing. You must concentrate heavily on the subject and not worry about how it looks on paper. Explain and demonstrate. Have students practice this type of drawing for fifteen minutes.

MATERIALS:

Reproductions: Van Gogh, Rembrandt, Beckmann self portraits, Modigliani "Woman With Fan."
Drawing boards, newsprint, charcoal
Student writing

EVALUATION: Class discussion and participation in drawing.

WEEK FOUR: SYNAESTHETIC WRITING

Day 3: OBJECTIVES

The learner will learn facial proportions and how to get a likeness in a portrait.

PROCEDURES:

Illustrate basic face shapes and basic facial proportions. Use a model.

Demonstrate drawing a portrait full face. Have students copy as you draw. Use charcoal and show how to smudge for shadows.

Discuss how to adjust for likenesses. How to change for age, sex, attitude. Use reproductions for examples.

Summarize basic facial proportions.

MATERIALS:

Handouts of facial proportions.

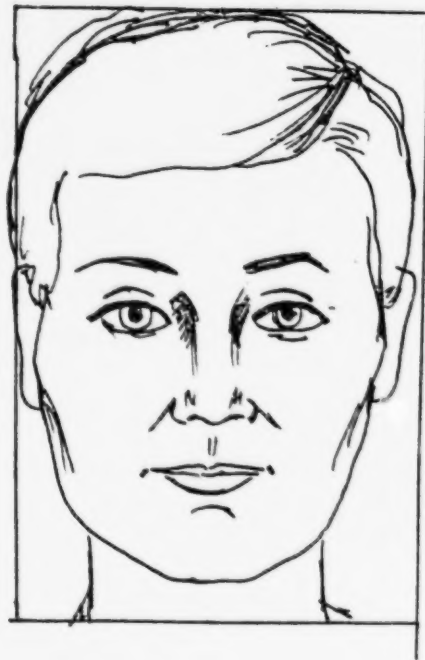
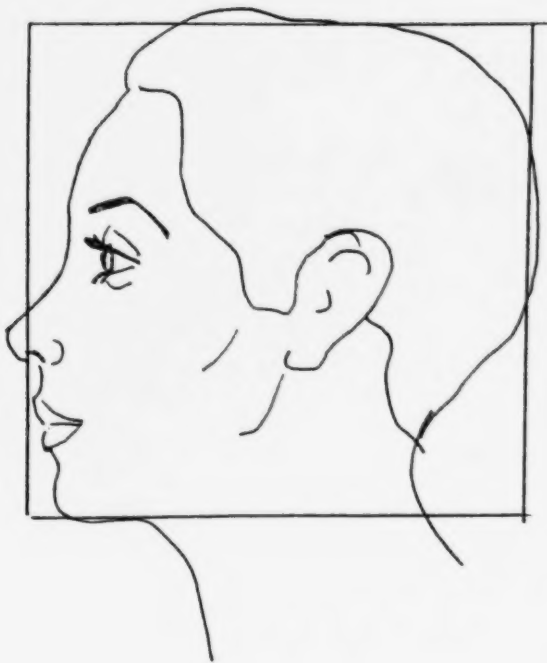
Teacher demonstration.

Newsprint, charcoal, drawing boards.

Reproductions of day before.

EVALUATION:

Student participation.



WEEK FOUR: SYNAESTHETIC WRITING

Day 4: OBJECTIVES

The learner will complete his sample portrait and age it.

The learner will draw a portrait from life.

PROCEDURES:

Finish demonstrating how to put on the ears and the hair of the sample portrait.

Age the character: What happens to the eyes? the forehead? the mouth? the nose? the chin? the cheeks? what happens to the hair? the neck?

To sharpen the students' imaginative skills, they are asked to draw the basic egg shape and the center line for a figure looking to the left, to the right, looking up, and looking down. The teacher draws correct shapes on the board after students have completed the exercise.

The instructor begins a pastel portrait from life. Students follow along as she draws, but she does not instruct--only illustrates. Lines are left rough, and very little buildup is done in order to save time.

Students practice using pastels for portraits.

MATERIALS:

Newsprint, charcoal, drawing boards
Pastel paper, pastels

EVALUATION:

Student participation

WEEK FOUR: SYNAESTHETIC WRITING

Day 5: OBJECTIVES

The learner will hear an example of a portrait in music.

The learner will describe one of his classmates directly.

PROCEDURES:

Play the Promenade theme and the first artwork from "Pictures at an Exhibition," by Modest Mussorgsky. Mussorgsky was a Russian composer who died in 1881. This work was a tribute to his friend, the artist Victor Hartmann, who has just died. A posthumous exhibit of his works was held in St. Petersburg in 1874. Mussorgsky wrote this tone poem (review term) to represent himself walking through the exhibit and examining the paintings. To tie it all together (unity) he used a theme called the Promenade (what does this mean?) theme between many of the pictures described. This theme is characteristically Russian in feeling, and is varied as he walks from picture to picture. The first picture he comes to is called "The Gnome" and represents a deformed little creature that was a design for a toy nutcracker. To suggest this, Mussorgsky used short, choppy rhythms and a lot of contrast. Also, agitated bow work on the stringed instruments.

Arrange students in a circle. Let each pick a classmate to describe in as much detail as possible directly. The descriptions are then read and the other classmates guess who has been described.

For homework: Work on the development of character in your short stories.

MATERIALS:

Mussorgsky, "Pictures at an Exhibition"
Student writing.

EVALUATION:

Student writing.
Class discussion.

WEEK FIVE: SYNAESTHETIC WRITING

Day 1: OBJECTIVE

The learner will paint a portrait in pastels from an actor who is expressing a character from literature.

PROCEDURES:

Obtain a live model who is an actor and can express character.

Show students different methods of applying the pastels for effect in portraiture. Use reproductions as examples.

Read a passage from a short story in which the protagonist is described both directly and indirectly. The model assumes this character. Students then paint a portrait expressing this character.

Display portraits when finished. Discuss which one best fits the character. Read the selection again.

For homework: Practice writing brief character sketches of people you see every day. Look closely at people in the supermarket, student center, movies, service station, restaurant. Turn in at least two character sketches (at least a paragraph each) by Friday for an outside assignment. If possible, use dialogue for indirect characterization.

MATERIALS:

Drawing boards, pastels, pastel paper, fixative
Art reproductions: Van Gogh, Rembrandt, Beckmann, Modigliani

EVALUATION:

Student paintings.
Class discussion.

WEEK FIVE: SYNAESTHETIC WRITING

Day 2: OBJECTIVES

The learner will distinguish between direct and indirect characterization and will write a brief character sketch of the character used in his short story.

PROCEDURES:

Discuss both methods of characterization in fiction. Give several examples of both methods. Explain the following ways to show indirect characterization:

1. Revealing the character through his surroundings.
2. Showing the character in action.
3. Letting the character talk.
4. Revealing the character's thoughts.
5. Listening to what others say to the character.
6. Listening to what others say about the character.
7. Showing the reactions of others to the character.
8. Showing the character's reactions to others.

Emphasize that minor characters are not fully developed. Discuss the name of your protagonist.

Read several excerpts from short stories showing character. Students must identify whether the method is direct or indirect. If indirect, they must point out how the writer is using indirect methods.

For homework: write a brief character sketch of your protagonist using both direct and indirect characterization. This is to be incorporated into your short story wherever you think it necessary.

MATERIALS:

A Student's Guide to Creative Writing, Naomi Long Madgett, pp. 3-12.
Writing Incredibly Short Plays, Poems, Stories, Norton Gretton, pp. 221-235.
"Old Mr. Marblehall," "The Purple Hat," Eudora Welty.

EVALUATION:

Student grades on exercise.
Class discussion.
Character sketches.

WEEK FIVE: SYNAESTHETIC WRITING

Day 3: OBJECTIVE

The learner will recognize types of conflict and the steps in plot development.

PROCEDURES:

Using reproductions, the teacher points out the protagonist in each and discusses the conflict in terms of fiction. There should be one example for each type of conflict. The teacher asks how the conflict will be resolved, and students brainstorm possible solutions.

Types of conflict: man vs. man, man vs. nature, man vs. self, man vs. society, man vs. fate.

During the discussion, the teacher points out various terms and defines them: protagonist, antagonist, plot, conflict, climax, denouement, setting, theme, and minor characters.

One reproduction is used as a model. Students choose the conflict, brainstorm for the best action, complication, climax, and denouement. Taking the protagonist through each of these steps is known as "plot development."

The teacher then discusses previous short stories in terms of conflict, complications, climax, and denouement.

MATERIALS:

"The Tragedy," man vs. nature

"The Cafe," or "Marriage du Minuit," man vs. man

"The Sunny Side of the Street," man vs. society

"Christina's World," man vs. fate

"Woman With Fan," man vs. self

Short stories: "The Whistle," "A Man Who Had No Eyes," "The Birthday Party."

EVALUATION:

Student discussion.

WEEK FIVE: SYNAESTHETIC WRITING

Day 4: OBJECTIVE

The learner will take a protagonist through all stages of plot development.

PROCEDURES:

The teacher reads the story of the Prodigal Son from the Bible. Students identify the following:

1. the main character or protagonist
2. his goal
3. the obstacle in his way
4. the action he takes
5. the complication resulting from the action
6. how he handles the new development
7. does he succeed in achieving his goal?
8. was he ready for the freedom he desired? (is there a compensating factor to help soften defeat?)
9. is there a theme?

Divide the class into small groups. Have them select one of the situations on p. 22 of A Student's Guide to Creative Writing for discussion. Have them carry the character through all stages of plot development as discussed on pages 22-23. Students pass their plot to another group for evaluation.

For homework: Students should carry their protagonist in their short story through all steps of plot development.

MATERIALS:

A Student's Guide to Creative Writing, Madgett, pp. 20-23.

EVALUATION:

Class and small group discussions.
Student writing.

WEEK FIVE: SYNAESTHETIC WRITING

Day 5: OBJECTIVE:

The learner will evaluate other students' writing.

The learner rewrites his short story paying close attention to point of view, characterization, and plot development.

PROCEDURES:

Students share their two character sketches with other students in small groups. The group picks one sketch to represent the small group and reads it aloud, giving the reasons why the sketch was selected.

Students then rewrite their own short stories paying close attention to point of view, characterization, and plot development.

MATERIALS:

Student writing.

EVALUATION:

Selection of sketches by each group.
Student participation.

WEEK SIX: SYNAESTHETIC WRITING

Day 1: OBJECTIVE

The learner will identify the use of dialogue, flashback, parallelism, symbolism, and irony in his classmates' writings.

PROCEDURE:

The teacher reviews the terms flashback, parallelism, symbolism, irony, and dialogue that have been taught earlier in the semester. Some of these literary devices can be illustrated by referring to the art reproductions, as:

Flashback - "The Cafe" --protagonist is involved in a quiet moment and seems to be daydreaming.

Irony --"The Sunny Side of the Street" - the title is ironic.

Symbolism - "The Chambered Nautilus" - the shell is a symbol.

Parallelism - "The Tragedy" --repetition of shapes, lines, colors.

Students share their revisions of their short stories in small groups. They are asked to point out examples of dialogue (indirect characterization), flashback, irony, symbolism, and parallelism. The examples are shared with the entire class. The students then discuss how the use of these literary devices and dialogue could improve the stories.

MATERIALS:

Student writing

A Student's Guide to Creative Writing, Madgett, pp.41-43.

Art reproductions.

EVALUATION:

Student writing.

Class discussion.

Examples chosen by each group.

WEEK SIX: SYNAESTHETIC WRITING

Day 2: OBJECTIVE

The learner will use correctly written dialogue in his short story to improve characterization and clarity.

PROCEDURES:

The teacher reads examples of dialogue in fiction to illustrate how dialogue can identify the speaker, individualize speech patterns, avoid waste, improve balance, add realism and visibility.

Students are shown how to vary sentences of dialogue, and how to punctuate different methods of dialogue. A few rules concerning capitalization, punctuation and paragraphing are reviewed.

Students work exercises correcting or inserting capital letters and punctuation where needed in a series of dialogue.

For homework: Students incorporate correctly written dialogue in their short stories.

MATERIALS:

A Student's Guide to Creative Writing, Madgett, pp. 35-37.
Student writing.

EVALUATION:

Exercises on writing dialogue.
Student writing.

WEEK SIX: SYNAESTHETIC WRITING

Day 3: OBJECTIVE

The learner will critique his writing and others in small groups concentrating on all aspects of short story writing: theme, unity, mood, setting, point of view, characterization, plot, literary devices, and dialogue.

PROCEDURES:

The instruction in the unit is now basically completed. The students must now apply all they have learned to improving their rough draft of the short story. The stories will be due in final form next Monday.

Today, students are again put into small groups. They critique their writing and their classmates' writing as to all aspects of short story writing: theme, unity, mood, setting, point of view, characterization, plot, literary devices, and dialogue. Ways to improve each short story are pointed out. Each student begins his final revisions and editing process.

MATERIALS:

Student writing.

EVALUATION:

Group critiques and discussions.

WEEK SIX: SYNAESTHETIC WRITING

Day 4: OBJECTIVE

The learner will rewrite his story into the final form. He will begin to correct for punctuation, spelling, usage as well.

PROCEDURES:

Students work alone at their desks to rewrite and in pairs to edit short stories. The teacher is available for individual help.

MATERIALS:

Student writing.

EVALUATION:

Student participation.

WEEK SIX: SYNAESTHETIC WRITING

Day 5: OBJECTIVE

The learner will critique one work of art according to the elements and principles of design. Higher cognitive skills of analysis, synthesis, and evaluation are used.

PROCEDURE:

Students are asked if they have learned anything about art and music during this six weeks unit. Can they write a critique of one of the art reproductions?

Review terms of art: elements (line, shape, color, texture, space) and principles: (unity, balance, emphasis, contrast, rhythm).

Write an outline for a critical paper on the board or on the overhead projector. Students write a critical essay choosing one of the art reproductions. They close the essay with their evaluation of the painting giving specific reasons why they liked or disliked it.

Outline: TITLE OF PAINTING AND ARTIST

I. THEME AND MOOD

- A. What is the theme of the painting? What is the story about? What do you think the artist's attitude toward his subject is?
- B. What is the mood of the painting? How does the artist achieve this mood? What is most important in achieving this mood--line, color, texture, shape, or the use of space? Explain.

II. PRINCIPLES OF DESIGN

- A. What gives this painting unity? Is there any repetition of shapes, colors, or lines? Where do you find this repetition?
- B. What is the center of interest in this painting? How does the artist make you look at the center of interest? Are there any other areas in the painting that are emphasized? If so, explain and tell why this was important to the meaning of the painting.
- C. Is the painting balanced? Do any areas seem heavier or darker than the others? If so, why did the artist choose to paint the scene this way? Is the protagonist in the middle of the picture? If not, what balances his position and keeps the painting stable?

- D. Do you feel any conflict in the painting? If so, explain and tell how the artist achieved this conflict (lines, shapes, use of light and dark contrast)? Is the painting major or minor in contrast? Explain. What causes the variety in the painting?
- E. Is the eye movement (rhythm) in the painting slow or fast? Why? How does your eye move in to the center of interest? How did the artist make the eye movement fast or slow?

III. JUDGMENT

What is your opinion of the painting? Do you like or dislike it? Is your opinion based on the skill of the artist, the subject matter, or some memory or experience in your own background? Would you like to own this painting? Why or why not?

MATERIALS:

Art reproductions: "Christina's World," "Wivenhoe Park," "Mrs. Kuerner."
Outline on overhead transparency.

EVALUATION:

Student essay.

MATERIALS AND RESOURCES

Reproductions:

The Tragedy, Picasso
The Poor Fisherman, Gauguin
Chambered Nautilus, Wyeth
After School, Stevenson
Mrs. Kuerner, Wyeth
Christian's World, Wyeth
Harmony in Red, Matisse
The Noonning, Homer
Banjo Lesson, Tanner
Boy With Tire, Lee-Smith
Notch of the White Mountain, Cole
Wivenhoe, Park, Constable
Woman With Fan, Modigliani
View of Toledo, El Greco
Girl With Her Duena, Murillo
The Cafe, Foujita
The Sunny Side of the Street, Evergood
Marriage du Minuit, Magritte
Van Gogh, Rembrandt, Beckmann self-portraits

Music:

Rachmaninoff - Concerto No. 2 in C Minor for Piano and Orchestra
II Movement - Adagio sostenuto
Vocalise, Op. 34, No. 14
18th Variation from Rhapsody on a Theme of Paganini
Grieg - Two Elegiac Melodies, Op. 34: "Heart Wounds"
Copland - Fanfare for the Common Man
Appalachian Spring
"Hoe-Down" from Rodeo
Respighi - Pines of Rome
Mussourgsky - Pictures at an Exhibition

Resources:

Writing Creatively (Amsco School Publications)
Writing Incredibly Short Plays, Poems, Stories, Norton Gretton
A Student's Guide to Creative Writing, Naomi Long Madgett
"The Whistle," "Old Mr. Marblehall," and "The Purple Hat,"
Eudora Welty (Reprinted from her volume A CURTAIN OF GREEN AND
OTHER STORIES by permission of Harcourt Brace Javanovich, Inc.)

Materials:

Overhead projector and transparencies
Drawing boards
Newsprint
Charcoal
Pastel Paper
Pastels
Fixative
Handouts of facial proportions
Teacher-made tests

VOCABULARY TERMS

ART

Theme--the subject of the painting

Unity--one idea; having everything the same

Mood--emotional content

Elements of design:

Line--path a dot makes

Shape--area enclosed by line that meets itself

Color--sensation caused by light

Texture--surface impression

Space--depth

Principles of design:

Unity--stability

Rhythm--eye movement

Emphasis--stress; includes focal point or center of interest

Contrast--strong differences/
Also known as variety

Major and minor Contrast

Major--use of very dark and very light values

Minor--use of values about the same--little contrast

Warm colors--red, orange, yellow

Cool colors--blue, green, purple

Non-representational art--art without any reference to real objects--totally abstract

Perspective--an illusion of depth on two-dimensional surface

Setting--foreground, middleground, background

MUSIC

Theme--the melody that recurs throughout the composition

Unity--achieved by the major and minor themes that are repeated and varied

Melody--a succession of notes that brings emotional meaning to the listener

Mood--emotional content

Elements of Music:

Melody

Rhythm--movement with a regular repetition of beats

Harmony--simultaneous sounding of tones together

Texture--the way the melodies are handled in a composition

Tone Color--timbre--sound quality of instruments

Beat--the pulsation

Meter--measured unit of beats

Tempo--speed

Polyrhythm--many rhythms played at same time

Major scale--gives happy sound--two whole tones, $\frac{1}{2}$ tone, 3 whole, $\frac{1}{2}$ tone

Minor scale--gives sad sound--lower third and fifth tones

Consonance--restful, harmonic sounds

Dissonance--restless sounds-discord

Monophony--one melody sung or played in unison (solos)

Homophony--one melody with harmonized accompaniment

Antiphony--two melodies in question-answer like form (like Greek choruses) not played at same time

Polyphony--two or more melodies played at the same time

Pitch--high or low tones

Accents--stress on certain beats

Syncopation--stress between the regular beats

VOCABULARY TERMS

WRITING

Theme --	a glimpse of life as life really is; central idea
Unity--	singleness of effect
Mood--	the emotional element in writing
Tone--	the author's attitude toward his subject
Parallel Structure--	balance
Contrast--	rhetorical device whereby one element (idea) is thrown into opposition to another for the sake of emphasis or clearness
Philosophizing--	an author's moralizing or expressing his opinion
Semantics--	word meanings
Rhythmical Structure--	flow of words
Suggestiveness--	subtle hints from an author as to mood, etc.
Diction--	word selection
Figurative Language--	intentional departure from the normal order, construction, or meaning of words in order to gain strength and freshness of expression; writing that embodies one or more of the various FIGURES OF SPEECH
Sense Impressions--	taste, sound, color, smell, etc.
Setting--	time and locale of story
Point of View--	the way in which the reader is presented the story; the vantage point from which the author presents the actions of the story (omniscient, first person, etc.)
Protagonist--	the chief character in a story
Conflict--	the problem in a story
Antagonist--	the chief opponent or rival of the protagonist
Direct Characterization--	the author's "telling" about the character
Indirect Characterization--	the author's "showing" the character in action, revealing him by means of conversation with others, etc.

Plot--	story line
Climax--	point of highest interest
Denouement--	falling action; the resolution of conflict
Stages of Plot Development--	an identification of the following: the protagonist his goal the obstacle in his way the action he takes the complication resulting from the action how he handles the new development his success in achieving his goal compensating factors that help soften defeat theme
Characterization--	the creation of images of imaginary persons so credible that they exist for the reader as real people.

APPENDIXES

DIRECTIONS: Read each statement carefully and quickly circle the phrase that best expresses your feelings about the statement. Work rapidly. Be sure to respond to every item.

1. Knowing about painting and drawing is not very important to me.
Strongly agree Agree Uncertain Disagree Strongly disagree
2. Arts education offers little of importance in the education of youth today.
Strongly agree Agree Uncertain Disagree Strongly disagree
3. Most paintings have no meaning for me.
Strongly agree Agree Uncertain Disagree Strongly disagree
4. Knowing about art and music can give me a better outlook on life.
Strongly agree Agree Uncertain Disagree Strongly disagree
5. Students should study art only if they are going to be artists.
Strongly agree Agree Uncertain Disagree Strongly disagree
6. Knowing something about art and "classical" music can help me understand history and literature better.
Strongly agree Agree Uncertain Disagree Strongly disagree
7. Art and music have no relation to creative writing.
Strongly agree Agree Uncertain Disagree Strongly disagree
8. Knowing about art and "classical" music is only for "sissies."
Strongly agree Agree Uncertain Disagree Strongly disagree
9. Art and music can increase the enjoyment of learning in school.
Strongly agree Agree Uncertain Disagree Strongly disagree
10. I do not like "classical" music
Strongly agree Agree Uncertain Disagree Strongly disagree
11. Art and music expose students to genuine emotional experiences.
Strongly agree Agree Uncertain Disagree Strongly disagree
12. I am able to look at a work of art or listen to a musical composition and explain specifically why I like it or don't like it.
Strongly agree Agree Uncertain Disagree Strongly disagree
13. It is silly for students to waste time playing in the arts.
Strongly agree Agree Uncertain Disagree Strongly disagree

14. The only kind of music I enjoy is rock and/or soul.

Strongly agree Agree Uncertain Disagree Strongly disagree.

15. Art and music appeal directly to the human senses.

Strongly agree Agree Uncertain Disagree Strongly disagree.

Answer the following as briefly as possible.

1. Have you had musical training? If so, how many years and what kind.
2. Can you play a musical instrument? Name each one.
3. Have you had any courses in music and/or art appreciation, such as Humanities?
4. Do you like to draw or paint?
5. Have you had any visual art training? If so, how many years and what kind.

Note: The Attitude Scale was adapted from "Attitude Toward Arts Education Scale," Michael H. Stuckhardt and Jerry W. Morris, Studies in Art Education. Vol.21 No. 2., 1980, pp 54-56.

Title of Story _____

Evaluation Score Sheet

(CIRCLE NUMBERS)

	<u>Excellent</u>	<u>Good</u>	<u>Average</u>	<u>Below Average</u>	
1. PLOT (Story line) (Is there a problem in the story? Is it clear why it is necessary to solve the problem? Is the problem solved in a justifiable and emotionally satisfying way? Is the sequence of action believable and true to life?)	4	3	2	1	
2. CHARACTERIZATION (Is the main character described in sufficient depth? Is each character believable? Does each one act "in character"?)	4	3	2	1	
3. DIALOGUE (Is it always possible for the reader to identify who is speaking without confusion? Is each character's speech believable and natural sounding? Is there a balance in dialogue and straight narration? Is the dialogue punctuated correctly?)	4	3	2	1	
4. POINT OF VIEW (Is the point of view--first person, third person--consistent throughout the story?)	4	3	2	1	50
5. SETTING (Can the reader visualize every location where action takes place?)	4	3	2	1	
6. THEME (Does the story present a "glimpse" of life as life really is? Does the story seem to have a meaning?)	4	3	2	1	
7. MOOD (Is there an emotional feeling tone evident in the writing? Does the tone fit the theme?)	4	3	2	1	
8. TITLE (Is the title appropriate?)	4	3	2	1	
9. INTEREST (Did the story hold your interest?)	4	3	2	1	
COMMENTS:					

Student evaluations of the project included the following comments:

"Synaesthetic Writing has been really great. I thoroughly enjoyed it and wish I had had it sooner!"

"I have discovered how much art, music and writing have in common. It (the unit) has helped me to go beyond my thoughts and go deep down."

This unit has helped me write more creatively. I learned a lot, and I enjoyed it very much."

"I have learned to appreciate art and music better. It's important to not be 'limited' to only things you are used to--to broaden your horizon!"

"I have had a lot of fun. The course helped me to look for more details and see things more clearly. I enjoyed all of this course."

"I learned that art is very important to human relations."

"In Synaesthetic Writing, I have learned to capture the theme by using mood, color, texture to show the reader what is happening instead of telling. The paintings helped give me a subject that had meaning, but finding the meaning and putting it on paper was something new. I feel that this experiment has helped me and should be stressed in other writing classes."

"I have learned to notice paintings more and be more observant about them."

"I learned about different kinds of art and who the artist is."

"I have learned that art and music can be very helpful in writing short stories. They make you think about what you are going to write."

As a writing teacher, I feel that I have so much more to offer my students now that I have had this experience. Not having an art background, I was quite reluctant to lead a discussion of the paintings. However, I learned so much and am very grateful that I had this opportunity. Just the fact that the paintings inspired stories which the students did not think they had tucked away inside is enough to warrant the continuation of Synaesthetic Writing. More than ever before I have been made aware of the beauty of human expression. Whether we convey our thoughts through music, art, or writing, we are using tools that are interrelated and unique to mankind. If the students' writings had not improved, I would have still found this project invaluable because it exposed those involved to classical music and beautiful art reproductions.

DOWN HOME BLUES

A fresh snow had fallen which made this December night look like a Hallmark card. The house smelled of pine, cookies, and cocoa. The colorful lights flashed on the white ground. A paper Santa Claus on our door made it unmistakably Christmas time. My father had come to town for the holidays with a special surprise and a story for my son.

"Big Daddy's got a story for you," my father said. "Come sit by me."

"Yes sir," Andrew said cheerfully as he plopped into the old man's lap.

My father began, "I can remember when I was about...oh, maybe six years old, and my grandpappy set me on his knee and gave me my first banjo lesson...Now, son, I was real 'cited 'bout that. We set around the old wood burning stove and sang and played those Mississippi Blues. We didn't have much, but we had each other." My father, Junius, stopped his story to switch Andrew from one knee to the other.

"Being I's the only boy of ten chillen, my grandpappy kind of took a likin' to me. I guess you could say I was his favorite. He sat me on his knee and said to me, 'Now, Junius, you is 'bout six now, and it's 'bout time you learned to play the blues on this here old banjo. My grandpappy taught me, and you is goin' teach your grandchillen on this same banjo.' Now, Andrew, I is kind of tired and you bes' get to bed so Santy Claw can come see you. Nite, boy," my father said and kissed Andrew on the forehead.

"Good night, Big Daddy. Thanks for the story. Love ya!" Andrew shouted as he ran off to bed.

We all turned in around 12:00. About 3:30 I heard a noise and went to investigate. There in the moonlight, I saw my father wrapping a large box. I spoke softly so that I wouldn't wake anyone. "Dad, what are you doing at this hour? You might wake the boys."

"Ginny Mae," he so affectionately called me, "go back to bed. I can do this alone."

"Yes, Daddy. Good night," I said as I began to walk away. Then I turned back with a reminder, "Please don't call me 'Ginney Mae' at the dinner table tomorrow."

He smiled and blew me a kiss. The next morning Andrew was up with the sun and so was my father. They were like jumping beans as they opened their gifts. As a tradition we saved a special present to open together. My father got a new travel bag. My husband got a gold watch, and I got a night gown. It was my son's turn next, and all eyes fell on him as he dragged a crudely wrapped box from under the tree. His eyes grew wider and wider as he tore the paper off.

"Big Daddy, it's your banjo!" Andrew said at the top of his voice.

"Yeah, son, it is."

"You givin' it to me?"

"You 'bout six, ain't you?" my father chuckled.

"Six and a half," Andrew replied.

We all laughed, and my father directed me and my husband out of the room. We watched from the doorway

"Little Andrew, there are three types of blues: 'Down Home,' 'Low-down Dirty,' and 'Dog Tired.' You too young to know 'bout 'Dog Tired' and 'Low-down Dirty,' so climb up here on my knee and let me learn you a little bit of 'Down Home Blues.'"

My son and his grandfather picked that old banjo all day. Toward evening my father said to us, "I got to move on to see my other girl. Ginney Mae, you keep this here house clean and good hot foot in these boys' stomachs.. Andrew, Sr., you take care of my baby girl and don't you do nothin' wrong." My father stopped and turned to my son and said, "Little Andrew, you keep practicing and Big Daddy be back to see how you gettin' along. Remember, slow and easy." My father's eyes gathered tears in the corners. "Grandpa loves you boy," he stammered.

"I love you too, Big Daddy," Andrew said and hugged my father.

"Ya'll be nice," he said as he slowly walked from the house to the bus stop.

I stood on the porch and watched my father walk away. I began to cry as I wondered if he would be able to come back for another Christmas. I wondered if giving Andrew the family banjo was his way of saying, "I won't be able to return." As I walked back into the house, I could hear my son singing the one song he learned that day.

"Down home blues, down home blues, all they wanted to hear was some down home blues all night long."

(The author of this story is a "C" student; Tanner's "The Banjo Lesson" inspired the story.)

OLD JOE

I was very young when I first saw him. He was a fisherman. He fished the way the natives had for hundreds of years, with throw nets. He was the last to use this style in these islands. He was tall and looked like a giant when he stood in his small boat. His gray, almost white, hair was his most distinctive feature. His face was wrinkled and scared by time and the sun, but it was hard to tell his age because he looked to be healthy and strong. The white men of the island couldn't say his real name, so he became "Old Joe." He lived alone on one of the small islands around Bermuda. I didn't know which island and didn't care. I would have never cared, but fate had different plans.

One day as the sun was setting, I went for a ride in my two-man sail boat. Suddenly the north wind began to blow me off course. The waves slammed into the side of my vessel, and I was forced to seek cover on a nearby island.

As I walked through the jungle, I came to a clearing. In the center was a hut about 6 feet long and 5 feet wide. There was a fire, but I saw no one. Then from behind the hut someone spoke.

"Why are you here?"

"My boat couldn't take this weather. I was just looking for cover," I said.

Old Joe said in an annoyed voice, "You may stay until the sea is safe." Then looking around, he continued, "It may rain all night."

"Thanks," I said very nervously.

As we sat there in silence, the wind began to rush in from the north. The sky became black and lightning streaked across the horizon. The force of the wind sent parts of the hut in every direction.

"It's a typhoon," Joe said. "It may flood this island."

"I'm going to my boat for my radio!" I yelled. When I returned, Joe was tying his boat to a large tree.

"We must get to my cave!" he shouted above the wind. "This could blow us away!"

As we ran along the narrow trail, I was surprised by his speed. I didn't know if I could keep up with him. At the end of the trail there was a rock-faced cliff. About five feet up was the cave entrance. I followed him in. Once inside, Joe lit two candles. There were ten, maybe more, jugs of water lined around the walls. Dried meat hung from the top of the cave.

"They come all the time," he said calmly. "This is my home about half the year."

We sat at the cave entrance and watched the wind complete its job on Joe's hut. He never spoke a word.

"My father is a fisherman. We have over 50 boats," I said trying to impress my host. "The biggest operation in this area," I continued.

Joe didn't look impressed. He just stared at his body and then at the nets being whipped around by the wind.

"I must save my nets!" he said as he jumped from the cave.

I ran to help. We saved only two out of the ten nets that he had. We climbed back into the cave and sat there in silence for what seemed like hours. I looked at his face as he looked down at the ground. Suddenly, he seemed very old. The years and work he had put into his nets showed. I started to wonder about him.

"Why do you live here alone?" I asked very softly. "Why not on the mainland? My father or any fishing ship would give you a job. They all need good guides. You wouldn't be alone."

"I am a chief. I have lived here all my life. Half of it alone. I can't change now. I love the memories of my past. This island is all I have now. At one time my people were all over this island, on every island." Old Joe then spoke as if he were angry. "Ten or more villages on every island. Many families in every village, all fishermen. I was the chief of my people. Then my people changed and all moved away."

"You can too," I said.

"No, I must stay here on my people's island and make new nets. They are a sign of my strength in the village," he said. "I was born here. I will die here." Suddenly he was calm. "You can go to sleep."

I sat back and dozed off. When I awoke, Joe was gone. I crawled to the cave entrance and looked around. The sun was up and everything looked normal. The hut was rebuilt too. Joe was down at the beach sitting on his boat fixing his nets. I climbed out of the cave and walked over beside him.

"Come back to the mainland with me," I said. "My father can give you a job."

"No, I wish to die here," he responded, "and without my nets I want to die soon."

I left the island and went home. I told my father what had happened. Later that day I returned to the island with a gift of ten new nets. When I came to the clearing, there was a fire, but no Joe.

I walked to his boat and there he was. Six new nets were lying beside him. He looked very happy and seemed at peace. I could see the pride on his face. I walked back to my boat and radioed my father. Then I buried Joe right beside his cave. I put his boat inside the cavern and left. His nets now hang in my office. I think I now understand why Old Joe lived alone. That was his island. It belonged to him and his people. He lived that way because he was their chief.

(The author of this story is a "C" student. His paper was inspired by Gauguin's "The Poor Fisherman.")